

For Reagan, a Summit Induces Amnesia

* Europe only.

WEEKEND

International Herald Tribune

- The Antiques Biennale
- Gae Aulenti Interview
- The Bolshoi in Paris

CRITICS' CHOICE

PARIS

24th Dance Festival

■ This year's festival begins with the second Paris International Dance Competition, with the contemporary dance event taking place Oct. 4 and 5 and the classical competition Oct. 7 to 10, both at the Opéra Comique, and with a gala at the Paris Opéra Oct. 11 at which the performers will be the prize-winners and stars of the Paris Opéra Ballet. Alvin Nikolais heads the jury for the contemporary competition, and Alicia Markova that for the classical event. The Tokyo Ballet will perform Maurice Béjart's "Le Châli" Oct. 17 and 18 at the Opéra, and Oct. 20, 21 and 22 at the Opéra Comique a program that includes the Fokine-Chopin "Les Sylphides," Béjart's "Don Juan" in Chopin's variations on a theme by Mozart, and Pina Bausch's "Tan Tan et Persepolis" to music by J. P. Chénier and Pierre Drouot. Later festival events are "Dances et Musiques de Bali" by the Gong Carman Wali at the Théâtre de Paris, Oct. 22-23, and the Ballet de Tours with "Joliete et Rondo," with choreography by Jean-Christophe Maillot and music by Michel Benoit, at the Théâtre de la Ville Dec. 16-20.

Show of Fine Amazonian Feathers

■ According to some myths, humans are jealous of birds in general, not because they are capable of flight, but because each winged species is endowed by nature with the liveliness of its own tribe. The myth also gives a poetic justification to the way the Amazonian tribes make use of the splendid feathers of the birds — the stunning fluorescent blue plumage of the cotinga, the red of the toucan, the yellow of the jay and the long tail feathers of the vau-colored ant. A handsome exhibition of Amazonian feather articles at the Muséum National d'Histoire Naturelle presents close to 300 items (headpieces, diadems, necklaces, bracelets, earrings, belts, nose ornaments) produced by craftsmen from a wide variety of Brazilian and Guianan tribes. "L'Art de la plume, Indes du Brésil, Muséum National d'Histoire Naturelle, Jardin des Plantes, Paris 5, to March 1987, and Galerie Unibon, 4 Rue de la Boétie, Paris 5, permanently. (Recent acquisitions will be shown from mid-October to the end of December).

AMSTERDAM

A New Opera House

■ The leading opera and dance companies of the Netherlands have a new, technically up-to-date theater to perform in with the opening of the Muziektheater in Amsterdam. The \$73-million, semicircular Music Theater on Waterlooplein, the site of the old Jewish quarter, has 1,614 seats, an orchestra pit big enough for a Western orchestra, and a garage for 500 cars. It is part of a construction project that eventually will include a new town hall. The opening program, scheduled through Oct. 17, is a double bill of the Nederlandse Opera's production of "Itzhak," a new opera by Otto Ketting, and the National Ballet's "Zoele Orpheus" ("Lila Orpheus"), a ballet by Toer van Schayk set to Steven's "Orpheus" and other productions in the current repertoire are Verdi's "Falstaff" and a ballet triple bill with choreographies by van Schayk, Hans van Meenen and Rudi van Duijn. A Nederlandse Opera production of Tchaikovsky's "Eugene Onegin" opens on Oct. 16, and a Nederlandse Dance Theater program of ballets by Jiri Kylián opens Oct. 24. Current plans are for the Nederlandse Opera and the National Ballet to share the theater for two-thirds of the season, with one-third for visiting companies, beginning with the Bolshoi Ballet of Moscow, which opens Oct. 29 with "Raymonda."

NEW YORK

Max Ernst's Graphic Works

■ "Max Ernst: Beyond Surrealism," the first major New York retrospective of the graphic works of Max Ernst, will be at the New York Public Library from Oct. 12 to Dec. 31. The exhibition features more than 200 original prints, drawings, illustrations, and covers of books, from 1910, the date of his drawings for a student newspaper, to 1975, one year before his death. The exhibition will also show the influences on Ernst's work by such artists as Giorgio de Chirico, August Macke and Francis Picabia, among others, and collaborations with writers, including André Breton, Benjamin Péret, René Crevel and Tristan Tzara.

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The Bloomsbury Group On Show in Barcelona



Pictures from an exhibition: Roger Fry (above), Virginia Woolf (center), and Vanessa Bell (above right), and (right) with her daughter Angelica.

by Mary Peirson Kennedy

"They [the Bloomsbury Group] were in one or two slight awkwardnesses, I've no doubt they're very nice, but oh during how awful they do look!" Henry James on seeing Lytton and Duncan Grant at the Bloomsbury Group exhibition in London, 1910. (Exhibition: "The Bloomsbury Group," 1910, How could Vanessa and Virginia have picked such friends?)"

From Virginia Woolf's "Moments of Being."

BARCELONA — These "awful people" were the beginning. Wrote Virginia Woolf in the same book, "These Thursday evening parties were, as far as I am concerned the germ from which sprang all that has since come to be called — in newspapers, in novels, in Germany, in France — even in Germany, in Turkey and Timbuktu — by the name of Bloomsbury."

Spread out over seven rooms in an exhibition here are photographs, drawings, sculptures, paintings, furniture, rugs, books, first editions, ceramics, letters and all manner of paraphernalia displayed in such a way as to give the visitor the impression of walking into a Bloomsbury gathering. Arranged by two Catalan designers, Xavier Olivé and Josep Ràfols, the walls are painted in soft greens and mauves with subtle lighting. The lampshades are tilted, as they were throughout the houses of the group, especially the Woolfs.

The paintings are seemingly hung haphazardly, crowded on one wall and none on another, the furniture artfully placed. There is a section low on one wall devoted to photos of the cocker spaniels that belonged to the group and, under these, a

nerful — to dogs certainly — pebble path. This remarkable group scandalized Victorian England at the turn of the century, introduced Impressionist painting to England, gave the world one of the greatest novelists of the 20th century (Woolf) and perhaps the greatest economist of the century (John Maynard Keynes).

Accused of elitism and snobbery in the 1930s, forgotten in the 1940s, many of their works were ignored until a revival in the '60s. Quentin Bell, a child of Bloomsbury and biographer of his aunt, Virginia Woolf, wrote of this surge of interest: "Many younger people have discovered that the liberties which they now enjoy were sought for by champions who died long ago."

Bloomsbury is the subject of a never-ending stream of books, papers, articles and exhibits. Personal lives have been turned inside out, complicated sex lives minutely examined (sometimes accurately, sometimes not).

And just who were they? There were the old Bloomsburys, who included besides Woolf and Keynes, the art critic, painter and furniture designer, Roger Fry, who set up the Omega Workshops whose designs are still used; the painters Vanessa Bell and Duncan Grant; the biographer Lytton Strachey and the art and theater critic Desmond McCarthy and Cive Bell.

This exhibition deals with about 35 of them, including family members and friends. Others who were on the fringe of the group later, including Robert Graves, David Garnett and Gerald Brenan, do not figure in the exhibition.

A year in planning, the exhibition is the work of a committee headed by the poet, writer and translator, Maria Passerotto, who will tell you that she learned her

English by reading Virginia Woolf. "And I also learned English literature that way. One paragraph of Virginia Woolf can lead you to reading 10 other books, which is how I really came to Bloomsbury, finally reading them all."

She went to England in 1972, determined to be able to read all the English poets in their native tongue. "I went for three months and stayed almost four years." She translated much of Virginia Woolf into Catalan. "She has made a wonderful contribution to the feminist movement... She and Vanessa broke out of the Victorian mold where the women were the painters, not the painters, the writers about, not the writers."

Organized by the Fundació Caixa de Pensions, a savings bank whose founders specified that half their profits were to be used for cultural and social benefits, the exhibition, which runs until Oct. 31, includes 10 lectures by Bloomsbury scholars. Some of the portraits are excellent. Of special interest are the ones by Vanessa Bell of her sister Virginia, Bell's portrait of Lytton Strachey and Duncan Grant, Roger Fry's fine portrait of Keynes and Duncan Grant's portraits of Vanessa Bell. There are also some colorful sketches of projects of the Omega Workshop, including a series of proposed wooden toys for children.

A group of Catalan actors is planning a performance of Virginia Woolf's only play, "Freshwater" and the proceeds from this will go to the restoration fund for Charleston, the country house of Vanessa Bell and Duncan Grant in Sussex.

The Bloomsbury Group, *Caixa de Pensions, Via Laietana 35, closed Sundays. Mary Peirson Kennedy is a writer based in Spain.*



Epoch of Excess in The City of Style

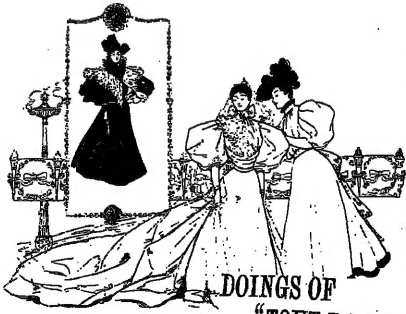
by Suzanne Lowry

Dainty Toilettes for Dogs.

THE Belle Époque was elegant, overblown, opulent, ridiculously stylish and quintessentially Parisian. It was the age of the Moulin Rouge and Mistinguett, the licentious of the gaming tables, and the tyranny of the corset — a time when even a dog might be seen in a wing collar. Almost every detail about the French capital dates from this time.

It was also the heyday of rich Americans in Paris, and a golden era for the newly launched Paris Herald, established to serve their needs and chronicle their antics. To mark the centennial of the paper that later became the International Herald Tribune and more global in its concerns, H&I Doner has raided the archives and produced "The Belle Époque in the Paris Herald."

Published this week by Thames and Hudson, "What confusion when Miss Anne Gould, Edward VII of England. Paris was his favorite city and more than anyone he came to symbolize the era. H&I Doner's book is an intriguing catalog of the ephemera and trivia of a time and a class obsessed with the trivial, while believing itself solidly based beyond questioning. Heavily interspersed with her chapters and



DOINGS OF "TOUT PARIS."

Come and Contesse Boul de Gaste-lane Give a Magnificent Dinner and Ball.

colour illustrations from the paper's many supplements, are comings from the paper itself, giving a taste of a rather crisp, even lecturing style of journalism. There is an unexpected high moral tone adopted in the "Instructions to Lady Cyclists" and the reporting of the Trial of Oscar Wilde.

It is a shame that the designer so often cuts off these stories in mid flow to superimpose another; it would have been nice to know just exactly who it was who had arrived at the Hotel de l'Adlon on March 27, 1904. But at least from that day we can read that lioness

carriage jokers were the rage: "The horseless carriage having been successfully introduced into Paris, now the inhabitants of the gay city are wondering when they shall have horseless best." And so on.

WEEKEND

The Bolshoi and 'Golden Age'

by David Stevens

PARIS—The Bolshoi Ballet, which has been on the road in West quite a bit lately, reached Paris this week in full force and with its own orchestra for the first time since 1977. It has also brought along a repertory that includes a couple of novelties to go with "Giselle" and "Raymonda" from the Romantic repertory that is the company's staple fare.

Novelty from the Moscow company are not always awaited with bated breath, but "The Golden Age" ("Zolotoy Vek"), with which the troupe opened its Paris engagement, evokes the relatively free-wheeling era for the arts in the Soviet Union, before the most serious Stalinist repression set in, and it has an all but unknown score by the very young Dmitri Shostakovich, who was barely 24 years old when the original production had its premiere in Leningrad in 1930.

Indeed, in its present form it is mainly the music that can lay claim to period authenticity, because Yuri Grigorovich, the Bolshoi Ballet's artistic director and chief choreographer, has devised an entirely new libretto and choreography.

In the original story, which was the winner in a competition for ballet librettos on Soviet themes and must have been one of the first Russian ballets on a contemporary theme, the title referred to an exhibition in a capitalist city, where a group of Soviet football players get into a fight with Fascists and have other experiences in bourgeois society. The choreography was a collaborative effort by a group that included Vasily Vainonov and Leonid Jacobson. But the story was found wanting ideologically and removed from the repertory, not to have again until Grigorovich resurrected the score for his own version.

In Grigorovich's libretto, the title is the name of an unsavory cabaret-

restaurant, a hangout for hooligans and bandits, in an unspecified seaside city somewhere in the Soviet Union in the 1920s. Rita is a performer in the cabaret who falls in love with Boris, a clean-cut young filmmaker who is also a member of a young workers' amateur theater group. The two other main characters are Yashka, Rita's partner in the cabaret act and also the leader of a gang of bandits, and his flashy girlfriend, Lyuska. It takes three acts and 12 scenes to get Rita and Boris definitively together, although the outcome is never in doubt.

The reason that it takes so long is not so much dramatic as it is architectural. Grigorovich takes a very structural approach to his ballets, with realistic, narrative sections alternating with lyrical, meditative ones, all of which offers plenty of opportunity to show off the technical range of the dancers. It also meant that Shostakovich's original ballet score was not long enough to satisfy Grigorovich's needs, especially in the two extended love-duet pas de deux for Rita and Boris.

So this "Golden Age" includes other music by the composer, notably from the piano concertos to satisfy the lyrical needs, and Shostakovich's virtuoso orchestration of Vincent Youmans' "Fate for the Night" which he had done a few years before the ballet and titled "Tahiti Tm." Grigorovich used it hilariously for an ensemble in which the denizens of the cabaret do a sardonic parody of Western night-club dancing.

Otherwise, there is not much that is contemporary about the choreography nor even very much that would have seemed contemporary 30 years ago. Grigorovich sticks close to the classical vocabulary, and the two grand pas de deux were so generalized in character that they would fit perfectly well in a lot of other ballets.

There was plenty for the dancers to show off in, however. The first night cast was headed by Natalia Bessmertnova, whose secure elegance and lyricism made the most of the role of Rita, while Irle Mikhomolov was the virile and manly Boris and got off some really breathtaking aerial turns. Alonzo Lazarev showed enormous vitality and drive as Yashka, and Tatiana Golikova was brilliantly tacky as the mold who becomes lethally upset at Yashka's repeated pleas for the fair Rita.

Simon Virsaladze's efficient and geometrically organized sets were a suggestion of Constructivism that might very well also have been suitable for the original production. In any case, they were very effectively with Shostakovich's music, which is the main reason for being grateful for this revival.

The music of "The Golden Age" comes the fascinating early period of the composer's creative life, although he was already the composer of three symphonies, an opera and a variety of other works. A list of the works he composed around this time are not only testimony to his own fertility, but to the immense variety of activity in theater and music at the time in the Soviet Union. They include his satirical opera "The Nose," the score for Leonid Trauberg and Grigory Kozintsev's silent film "The New Babylon," and incidental music for Meyerhold's stage production of Meyerkov's "The Flea."



L'Age d'Or in performance with Tatiana Golikova.

In all of these, and in "The Golden Age," Shostakovich was making sure he would not be mistaken for an earlier generation, writing, thinking, and acting, aggressively dissonant music of enormous vitality. Hearing this makes the listener wonder, yet again, how Shostakovich's musical biography might have read if he had not — a few years after "The Golden Age" — begun to run afoul of Stalin's cultural czar, Alexander Loran. It was the conductor for "The Golden Age," but the Bolshoi orchestra is so brutally simplified from the pit of the Palais de Congrès, they might just have efficiently used tapes instead.

However the orchestra did get a chance to climb out of the pit last

Monday for a concert at the Salle Pleyel which also served to introduce the 19-year-old Soviet pianist Stanislav Bunin, first-prize winner in the 1985 Chopin piano competition in Warsaw. Bunin played the outer movements of the first Chopin concerto with impressive technical command, but also with hard tone and an aggressive forward drive that did not leave much room for poetry. Then, however, as an encore he played a Chopin with grace and feeling.

By itself, under Alexander Lazarev's enthusiastic direction, the orchestra gave a vivid if somewhat coarse account of the Tchaikovsky Fifth Symphony — a replacement for the announced Shostakovich No. 5.

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INTERNATIONAL ARTS GUIDE

AUSTRIA

Courtland Institute (tel: 387.03.70)

To Nov. 30: The Northern

Landscape: 120 landscape drawings, including 16th and 17th century works from the Netherlands.

To Oct. 31: Watercolors by Swiss artist Samuel B. (tel: 734.50.52)

To Nov. 19: Jo Suis is Cahier: The Sketchbooks of Picasso.

To Oct. 19: Michael Kenny: room sculpture, reliefs, drawings.

To Dec. 21: New Architecture: Norman Foster, Richard Rogers.

James Stirling: modern architecture and its place in the city, scale models and sets by each architect.

FRANCE

BRUSSELS: Palais des Beaux-Arts (tel: 51.50.40)

To Oct. 19: An Coeur du Méditerranée: film and plastic art by contemporary artists.

ENGLAND

LONDON: British Centre (tel: 638.41.41)

To Oct. 19: Photographs by the American photographer W. Eugene Smith (1918-78).

To Oct. 21: New Architecture: Norman Foster, Richard Rogers.

James Stirling: modern architecture and its place in the city, scale models and sets by each architect.

To Oct. 19: The Indian poet, 30 works spanning 20 years; and works of the 1980s by German artist Reinhold Mucha.

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GERMANY

Berlin: Akademie der Kunst (tel: 391.10.10)

To Oct. 19: A documentary exhibition to mark the centennial of the birth of the pioneer of modern dance Mary Wigman (1886-1973).

To Oct. 19: Nigam Gabor: 60 years of constructivism.

COLOGNE: Josef-Henrich-Kunsthalle

To Nov. 2: Loans from the Museum of Indian Art in Berlin and the Museum of Ethnography of Munich contribute to an exhibition entitled "Treasures of Indian Art" illustrating art in India from 200 B.C. to the 19th century.

ESSON: Villa Hingé

To Nov. 2: The largest showing of date of art from East Germany in the West, entitled "Europe in Dresden — A European Metropolis in the 18th Century." Over 600 works from royal collections from the period 1604-1733.

HAMBURG: Museum für Kunst und Gewerbe

To Nov. 5: Treasures in Silver from the Kremlin.

THE NETHERLANDS

AMSTERDAM: Rijksmuseum (tel: 63.21.21)

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WEEKEND

Antiques Pageant

PARIS — The French have just demonstrated their aptitude at staging the world's grandest selling exhibition of objects d'art. The International Union of Antique Dealers Biennale succeeds where similar efforts have failed. The 13th Biennale, at the Grand Palais through Oct. 12, blends thousands of works of art supplied by 150 dealers from around the world into a cohesive, harmonious fabric. Partly because the emphasis on 17th- and 18th-century decor never gets lost, even though rarities from ancient Egypt, China or the Western Middle Ages pop up here and there, the pageant maintains a compelling operative quality.

On entering the maze of lanes lined by booths, often beautifully arranged, the visitor senses an underlying purpose to seduce through surprise. It comes out most strongly

SOURIN MELIKIAN

in the left wing, the most important section. A sort of inner enclosure marked off by a green grove is its focal point. Winding around into the main avenue, lined by the booths of the world's leading dealers in the 17th- and 18th-century furniture and decorative objects from France, one feels briefly like Alice in Wonderland.

The middle is dark, with a shallow pool. Beyond, obelisks and simulated trees have a slightly faraway appearance. The brightly lit booths are filled with gilded seats, Boulle marquetry tables, ornate sconces and clocks, and other expensive baubles. It takes a fair like this to see that top-notch French furniture is an area where the greatest is still to be had on the market. The field is also one of the tightest. Less than two generations after the French Revolution, when the sale of the great traditions, imitation furniture was being churned out by Parisian workshops that retained the technique and, not infrequently, the marketing strategy.

Those who have wielded the cabinetmaker's

tools in a Paris restoration workshop — the only real way to get to know something about authenticity in a field where craftsmen's tricks are far more significant than style — find few places where they feel happy with the more important pieces. One such place is the Biennale section where the Antiquaires à Paris, a loosely knit group of high-powered dealers, and some independent colleagues such as Claude Lévy of Elysée Lévy SA, display their wares in a more subdued way.

Few would find fault with Michel Meyer's pair of side tables with their Louis XVI counterpart, unique in their construction and in their combination of veneer, marble and gilded bronze that make them one of the most powerful creations of their time. Next door, Jean Marie Rossi displays a striking mahogany bureau secrétaire commissioned by Catherine the Great of Russia in 1784. David Roentgen, the cabinetmaker who created many pieces for Marie Antoinette, designed his large as twin ribbed pillars in the most elegant neoclassical taste.

It could all have been overwhelming. The right touch of whimsy spices this year's Biennale. In Segura's booth there are big decorative chinoiserie, paintings by Jean Baptiste Lapierre with funny looking Chinamen. Behind Rossi's exalted Louis XVI furniture, one discovers the late-19th-century world of his partner Albert Benamou. Amid a sprinkling of semi-Asian bronzes — leaping animals, fanciful ladies — is one of the most

extravagant pieces of furniture devised before the advent of Art Nouveau. This is a massive but spiky-looking cabinet in cedarwood, walnut and ebony veneer, with applications of the bronze figurative scenes in high relief. The cabinetmaker Charles Guillaume Diehl created a first version of it for the Paris Exposition Universelle of 1867 that now belongs to the Musée d'Orsay. The Rose-Benamou cabinet is a second model executed by Diehl for his own use. A built-in chaise longue, the cabinet is set into the door. The animals seem to be passing through it, crawling head on for the viewer. Over the chaise, a metallic trophy of imaginary Germanic weapons with crossed battle-axes, shields and a helmet is flanked by metallic bull heads on either side, giving the cabinet a decidedly surrealistic appearance.

Away from the glitter and the fun, some unusual works of art of the Haute Époque, as the French call periods ranging from early medieval times to the advent of Louis XIV, introduce further elements of diversity into this unique show. At the Galerie Charles Ration and Guy Ladrière, a wine bowl carved out of an agate block into the shape



Portrait of a Lady, ascribed to Barthel de Bruyn

of a compressed boat with ribbed body represents the Prunkkabinett art so dear to the hearts of 17th-century German princes. Nearby, a gilded bronze Syrian mirror of the early Byzantine period, probably seventh century, is as good as any to be seen in museums if one is prepared to ignore the slightly clipped rim.

Only a few notable pictures emerge at wide intervals. The pair of portraits of a woman and a man that J.O. Leysenboeck ascribes to Barthel de Bruyn has the crisp quality of the German school in the mid-16th century. Guy Saint Sauty came from New York with, among other items, a small still life ascribed to Chardin. A striking aspect of the Biennale is the importance that the most powerful dealers attach to being in the show, if only by a token display. Judging from the Impressionist and 20th-century paintings on hand, neither Robert Schmitt nor the time-honored partners Philippe Brenne and Lucien were anxious to bring out better works — Schmitt shows one small but exquisite postimpressionist sketch for a landscape by Gauguin. Yet both he and his colleagues rented a large space, apparently to maintain high visibility.

At the Galerie Charles Ration and Guy Ladrière, a wine bowl carved out of an agate block into the shape

of a compressed boat with ribbed body represents the Prunkkabinett art so dear to the hearts of 17th-century German princes. Nearby, a gilded bronze Syrian mirror of the early Byzantine period, probably seventh century, is as good as any to be seen in museums if one is prepared to ignore the slightly clipped rim.

Poor Show For Women

by Charlotte Mosley

PARIS — In 1881 Madame Léon Berthaux, a sculptress, founded the Union of Women Painters and Sculptresses. This year the union is holding its 102nd show at the Grand Palais.

When the first exhibition opened its doors in 1882, women were not admitted to the Ecole des Beaux-Arts, and few female artists could hope to earn a living from their output; an organization that promoted their work certainly had its place. Today it is questionable whether it still has. Somehow an all-female exhibition of contemporary artists smacks of condescension and special pleading. Are women unable to compete on equal ground with their male counterparts? If, indeed, there is still discrimination and women have to struggle even harder than men against obstacles in the way of artistic success, then the current exhibition does little to help their cause.

The exhibition is in the gallery, above the Biennale des Antiquaires. From this vantage point you get an unexpected view of the far end of the huge hall, orange and purple tents which house it. Through chinks in the tents there are glimpses of sumptuous decor and objects of beauty. In contrast, upstairs, the paintings hang on rough burlap-covered walls, the floorboards seem dirty and, when I visited the show, stained plastic plates and overflowing ashtrays from the previous night's opening were still scattered around. The first lot I mistook for an exhibit. The artists' names are scrawled on peeling labels, sometimes the title of a work is given, often not.

About 400 works by many artists from about 20 different countries are on show, divided into six sections: painting, naïf art, drawing, sculpture, weaving and textiles. The only common denominator is that the artists are women. The inevitable question arises as to whether there is such a thing as

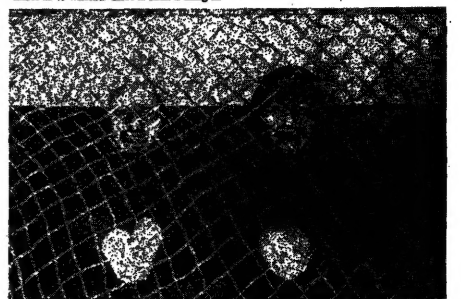
"female art," distinct in some way from male imagery. It would be interesting to conduct a blind test around this exhibition; I would duly attempt to guess the gender of the artists correctly.

We are no longer in the 19th century when women were encouraged to produce art that was appealing, delightful and winning. Here, there is aggression, particularly in some of the sculpture, as well as insipid sentimentality in the naïf art. The number of times male and female figures are depicted is about equal; no particular subjects preoccupy the artists; even in the weaving and textiles, an area traditionally taken up by women, there is no clue as to sex. Sadly, the factor that most of these works have in common is lack of any very exciting talent. Whether this is because this year has produced a poor crop, or because "you cannot make great artists out of eggs that have been damaged, with wills that are defective, with libidos that have been driven out of reach and energy diverted into neurotic channels," which Germaine Greer concludes in her book, "The Obstacle Race," is the reason for there being a dearth of female painters of great talent, depends on which side of the feminist fence you sit.

The pieces in the exhibition are for sale. If I were buying, and had the space, I'd choose a couple of pieces from the textile and weaving section: "The Wall," a bas-relief by Belgian Micheline Jacques, is a panel of six large-scale life figures shrouded in tattered cloth, with just pale hands and feet emerging; it has considerable power and mystery. And, because it made me laugh, a weaving dress by Claude Chaigneau, made from translucent plastic sheeting with a train plaited from the same material.

"102e Salon de l'Union des Femmes Peintres et Sculpteurs," Grand Palais through Oct. 13.

Charlotte Mosley is a Paris-based journalist.



Ultimate Bondage by Barbara Thacher, in the women's exhibition.

Aulenti, Circe of Museum Architects

by Joseph Fitchett

PARIS — "Museums are a contemporary challenge because they're the only form of public architecture we have left, now that most European cities have stopped building town halls, or railway stations or even new post offices," says Gae Aulenti, the Italian architect, designer and masterbuilder.

Measuring the challenge first-hand, she recently designed all or part of three major European museums: the ultra-modern Pompidou Center and the soon-to-open Orsay Museum of 19th-century art in Paris and the new Palazzo Grassi museum in Venice sponsored by Fiat.

Aulenti created all three in existing buildings, usually museums that had failed architecturally and culturally. Transformed by the Aulenti touch, these remodeled museums rival any new museum in sparking critical attention and public enthusiasm. She has emerged as "the Circe of museum architecture, weaving wonders of transformation," comments the current issue of "Connaissance," the U.S. magazine edited by Thomas Hoving, the former chief curator of the Metropolitan Museum in New York.

"We've reached a time in Europe when we have to keep our characteristic buildings modernized to serve purposes for which they were never intended," Aulenti said in the Orsay Museum, which she is creating inside a railway station. "We have to be able to see our monuments."

Scooping a pack of cigarettes in a single motion from one of the extra-wide pockets she finds so practical, Aulenti contrasted without a pause. "Paris has the world's densest square kilometer of great museums, with Pompidou, the Louvre, Orsay and the Grand Palais all in sight of each other. No one should think that cityscape, but the museums must meet contemporary specifications, which are radically different from what we accepted even 10 years ago."

"It's different in New York, where towers go up and down every year, or in West Germany, where the war destroyed the cities' centers," she said.

"The destruction of Les Halles convinced Europeans that we have to learn to keep things," Les Halles, sprawling 19th-century market known as the belly of Paris, was razed in 1969 to make way for an underground shopping center that proven an urban disaster.

Aulenti's approach preserves historic buildings while transforming them to reconstruct period style inside. "You have to assume contemporary responsibilities," she

said, adding: "Being honestly modern is a stronger form of respect than pastiche of the past."

Her credo is simple: "With the Aulenti, you can see the art without any architectural obstacle. Nothing annoys the eye, or the ear, or the nose, or the hand. None of the technical intrusion shows."

This instinct for practical comfort and spare modern elegance made Aulenti, 59, one of Italy's leading industrial designers and interior architects by the early 1970s. Her career trajectory carried her from designer to architect, endowing her with a unique range in handling, with equal elegance, a total building from remodeling the volume and conceiving the lighting to designing the doorknobs.

She worked a total transformation of this kind in only 10 months on Palazzo Grassi, an 18th-century palazzo that had been badly restored into a gloomy exhibition hall, and has now become a cultural center sponsored by Fiat.

When the Palazzo Grassi reopened last May, Aulenti's work was acclaimed for enhancing the first show, a major retrospective of Futurism.

Visitors entered via a three-story atrium, encountering a vintage Fiat racing car parked on the floor and, overhead, a clock-winged World War I fighter-plane suspended in the transparency of a skylight restored by Aulenti.

Inside, Aulenti had created what she calls a "neutral skin" of black and white panels that provide a smooth backdrop and hide blemishes, restorations, without destroying historically protected walls and floors.

They also contain a mass of wiring and air-conditioning ducts.

The technical systems are almost as sophisticated to organize as a nuclear reactor," Aulenti said. Through the ceiling, the glow, complex motorized lighting illuminates the paintings without a single patch of shadow or glare.

The Venetian tones of faded rose walls and green shutters are carried inside by the grey-green carpeting and newly painted pink-orange walls whose glossy lacquer catches reflections dancing off the Grand Canal beneath the palazzo's windows.

Credit for Grassi, she said, is shared with Fiat and its chief, the Italian industrialist Giovanni Agnelli. "With private patronage, decisions took one hour not one week or one year," she said, adding: "Look at the rest of Venice, where the authorities are in charge. Nothing is being achieved."

Fiat's patronage, she said, was not spectacularly lavish: "The cost was around the international average for this kind of restoration. The difference was efficiency."

An equally impressive transformation by Aulenti is on view in Paris at the Pompidou Center for



The soon to be opened Orsay Museum in Paris - once a railway station now transformed by Gae Aulenti (right).

modern art, which Pontus Hultén, curator of Grassi, put on the world art map in the 1970s when he was its first curator. Aggressively functional in approach, resembling a giant Erector-set edifice, the Pompidou Center was acclaimed as a turning point in modern museum design when it opened eight years ago. It seemed to vindicate its premise with a series of landmark exhibitions masterminded by Hultén.

But in contrast to the international impact of its temporary shows, the Pompidou Center never managed to display advantageously its permanent collection of Picasso, Matisse and other modern masters. In deliberately undefined volumes, cluttered with deliberately conspicuous utilities, the impact of even great paintings was lost.

Aulenti, commissioned to salvage an exhibition space from the vast, amorphous volumes of the top of the five-story museum, adapted her second skin technique of tall panels to remove human scale. The panels break up the lobby

longer to create intense display areas. Recessed lighting enlivened Aulenti to "bathe the paintings in light." Pompidou's new interior harmony created by the flow of panels has restored the impact of the museum's glass walls. Now the sea-level side of the fifth floor appear to flow into the Paris streets radiating from the museum.

Her transformations are too radical for a few conservative critics, but Aulenti, like her clients and the public, is unfazed. "If there is no controversy, there is something

wrong. You have pleased everybody, you haven't done anything new."

By the time critics start reviewing Orsay, she will already be absorbed in her next challenge: rehabilitating the National Museum in Barcelona.

"People have come to expect a certain look from the Aulenti, but every assignment presents whole new problems," she said, adding: "Every museum should be as unique as its city and its collections."



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FASHION/ITALY/1986-87

WHAT'S INSIDE

Hebe Dorsey 12

Hebe Dorsey reports from New York on the eye of the spring-summer shows.

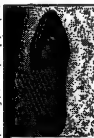


Irene S. Marder

New Couture 13

Overlooked for more than a decade by the heavy ready-to-wear styles of Milan, some of the country's best designers are back.

Fancy Footwork 12



In Florence, classic black shoes are trimmed in red, purple and metal for fall and winter. At 1,400 lire to the dollar, local prices seem bargain compared with those in New York and Paris.

Winter's Classical Silhouette

By Daniela Petroff

ROME — Dropping temperatures and shorter days mean winter is just around the corner. For Italy's ready-to-wear designers, it is the season for a quiet downplayed look, marked by dashes of hot sexy clothes.

The top Italian designers, such as Armani, Versace, Krizia, Ferré and Biagiotti opt in general for a classical winter silhouette with long, loose lines.

Gray is the favorite winter shade, followed by soft camel. To brighten up the look, the Italian palette also includes splashes of red, green, yellow and blue.

Hemlines tend to hover around the knee, although they can also drop to mid-calf or even break the ankle. Some creep a good four inches up the thigh. Waistlines are either loose or cinched by a buckle-less belt.

The staple of the Italian winter wardrobe is the classic man-tailored gray suit with skirt or trousers, worn over a turtleneck sweater rather than the traditional silk blouse.

The Italian designers also resurrect the 1950s sweater-dress, sometimes loose, sometimes snug, usually worn under an oversized wool coat belted at the waist.

For cold, dark nights, this winter's evening gowns are dotted with twinkling sequins. For the romantics, the Italian designers bring back the corsetline.

Padded shoulders, glitzy jewelry and short cropped hair are out, while gloves, hats and pinned-up hair become *de rigueur*. Shoes stay flat by day, soaring to stiletto heights at night. Makeup is discreet to match the calm, classical look.

The zipper is the new fastener, especially in the racier styles, where fiddling with buttons can become a bore. Following are some fall-winter ready-to-wear highlights.

Armani

The perennial key to Giorgio Armani's chic is simplicity, which this fall comes very close to austerity, especially in his new mid-length dress with long sleeves, jewel neckline and tapered waist. The dress comes in gray or beige by day, black velvet by night. It is worn with flat shoes, no jewelry and pinned-up hair.

The jacket that made Armani famous in the mid-1970s comes this season in three variations: short and fitted, cardigan-style or oversized like a man's jacket. These styles come in subdued grays as well as luxurious cashmere plaids.

For evening, Armani offers wide color-blocked crepe skirts, brightened by sequins that twinkle through a layer of black tulle.

Biagiotti

This woolist of Milan fashion seasons, is right up the alley of cashmere queen Laura Biagiotti. For year-end costumes Biagiotti suggests a wide-necked, mid-thigh

length turtleneck in camel-colored cashmere. Inspired this year by the pre-Raphaelite painters, she also offers beautifully knitted three-quarter jackets and sweater dresses whose patterns recall the rich brocades of the renaissance.

The international ski set will find the Biagiotti cashmere decorated with moose snowflake patterns a mountain must.

Ferré

Those who know Gianfranco Ferré as the champion of the structured classic line, will be surprised to find that his winter skirt is the shortest and lightest of the season. Made of clinging brown leather and cropped very above the knee, it looks best when matched with an ample zip-front leather jacket.

Ferré, who won the prestigious "coccio d'oro" award, for the best collection presented during the fall-winter 1986-87 ready-to-wear showings in Milan last March,

also offers a series of conservative styles representative of the general subdued Milan mood.

The superbly tailored gray flannel slacks, for example, tapered at the ankle with sporty maps can fill a number of needs. The slacks look best when matched with a soft camel-colored turtleneck sweater and a cozy, tobacco-colored sweater, worn over soft, black silk pajama pants. Accessories, also by Ferré, include a single gold loop earring, and a gold band around the wrist.

Krizia

Mariacarla Mandelli, the creative genius behind the Krizia label, offers the most feminine daytime suit of the season. As gray as the others, it has a lapel-less single-buttoned three-quarter jacket, and a loose drape skirt. Worn with brown gloves and matching brown flat

Continued on page 12



Ferré's sashed jacket over silk pants, left; Versace's broad-to-narrow coat, center; Armani's man-tailored look, far right.



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THE AMERICAN SCENE

Buyers Are Loyal to Milan

By Hebe Dorsey

NEW YORK — At the eve of the European ready-to-wear season, the question is: "Is fashion bringing the Americans back?" The answer is a loud though qualified yes.

Even the recent attacks of terrorism in Paris have not deterred American retailers from going on with business, and business out of Europe has recently been very good. According to Women's Wear Daily, European imports have been best sellers all across the United States, with Armani, Chanel, Valentino and Ungaro leading the pack.

The European market is a vital one for many of these stores that rely on Italy and France for injecting life into their fashion departments. At Sonja Caproni, I. Magnin's vice president of fashion merchandising, put it: "Italy represents fine fabrics and tailoring, France more advanced, directional silhouettes, as well as establishment clothes such as Saint Laurent, Valentino, Chanel and Ungaro."

The fall of the dollar is another problem that retailers seem to take in their stride. "We're resigned for things to be expensive and so is our customer," said Elin Seltzman, fashion director of Saks Fifth Avenue. "If you have good fashions, it doesn't seem to hurt."

"Of course we're concerned about prices," said Dawn Mello, president of Bergdorf-Goodman. "We'll just have to look for the best value for our money."

Bergdorf, which has been a champion of Italian designers, is probably one of the stores that does the most with European fashion. "We're definitely going back, we cannot afford not to," said Mello. "We've had an excellent season with imports. Europeans imports represent 40 percent of our stock. Of that, Italy represents over 70 percent. Italy, which is still a great source of quality products, is also very important for our own private label."

The chairman of Bloomingdale's, Marvin Traub, said, "Bloomingdale's never stopped going to Europe. We continued to work with European designers. I myself went back to Paris and Rome in June."

Traub could not give the exact percentage of European fashion in the store. "But in the designers' area, where we do a lot of business with Armani, Valentino and Missoni, I'd say that at least 30 percent or more is Italian."

As for the drop of the dollar, Traub said: "Everything is going to be 25 percent higher than a year ago. We're not increasing our budget, we'll continue to buy and see how the customers react. But we may have to reconsider if we can buy as much or more."

At Saks Fifth Avenue, President Burt Tanasy said, "We're watching the situation very carefully. There'll be a need for more security. We're looking at all our options."

Lynn Mausili, president of Martha's, a chain of luxury boutiques in New York, Palm Beach and Bar Harbor, is also going back to Milan. "Because there's so much there, I've been working in this area so long. I've developed so many different resources which are very important and very successful. Armani, Ferré, Laing, Missoni, Milla Schön and Moschino, all are vital to our business."

As for terrorism, "We must keep a low profile," she said. "I'd hate to lose the very essence of what we're doing. We put in years of work and research into the European market."

"I want to go, I intend to go," Mausili said, "but I probably won't stay as long as usual."

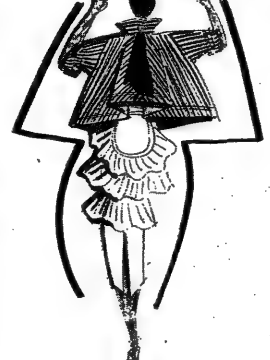
Seima Weiss, president of Charivari, a group of seven strongly fashion-oriented New York stores, said: "I'm going back. It's a very important market for me. I'm appalled by the price, including hotel prices." Referring to her buying, she said, "Of course, it all depends on what I see. I always look for a lot of small designers but prices being what they are, I'll have to stick to the big names — Byblos, Guany, Complice who are doing phenomenally well."

Adding that international fashion imports, including Japan, represent "a good 60 to 70 percent of our business," Weiss said that "Italy is most of it because we do a lot of private label there. Even the Japanese are starting to manufacture in Italy because it's cheaper and better labor."

Gene Pressman, executive vice president of Barney's, echoed the same feelings: "Yes, I'm very concerned about what's going on in Europe, who wouldn't be? But we're still going back, all 12 of us."

Barney's recently opened a six-story women's store where 30 percent of the clothes are designer fashions and 70 percent of those are European. Pressman also said that "because of terrorism and the low dollar, I'm thinking of doing production here. It will also be much easier to re-order."

It was the same story at out-of-town stores. Caproni said from San Francisco: "We're planning to come back, look to



From Byblos for spring and summer.

Italy and France. We can't do without Europe. We never slowed down on trips."

In Chicago, the chairman of Marshall Field's, Philip Miller, said: "We will continue to send a full contingent of buyers as we did last season. But we told them that if anybody had personal reasons not to go, we wouldn't force them."

Richard C. Marcus, chairman and chief executive officer of Neiman-Marcus, said from Dallas: "I'm not aware that we've canceled traveling plans. Obviously, in the last two years, we've been concerned about safety. We're trying not to let it ruin our lives."

HEBE DORSEY is the International Herald Tribune's fashion critic.

A History of Craftsmanship



Casacci's whimsical transparent heel wedge.

Fancy Footwork From Florence

By Susan Lumsden

FLORENCE — Tuscany is the world's leading exporter of fancy shoes. It is a modern fashion fact possibly dated back in 1927 when Salvatore Ferragamo returned to Italy after a decade of showing the Hollywood stars. Instead of Rome, Milan or New York, he came home to his native Florence.

Handmade shoes, he had concluded, were a vanishing luxury everywhere, but less so in the Tuscan capital with its old artisan economy inherited from the guild system of the late Middle Ages and Renaissance. Rather than resort to machinery that made for a bad fit and worse feet, Ferragamo set up an assembly line of master craftsmen to create his beautiful, and comfortable, shoes.

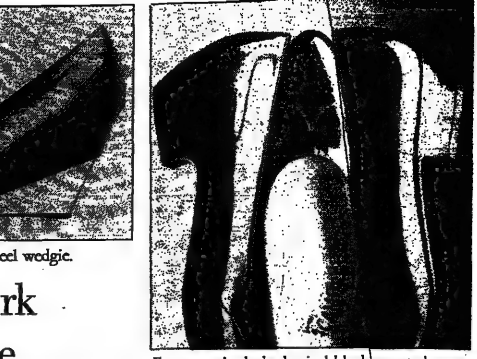
The stars ultimately followed him to Florence — Greta Garbo, Gloria Swanson and Paulette Goddard, who had the most beautiful feet of all, according to the late Ferragamo. Last year, their shoes along with Ferragamo's revolutionary designs from 1927-1960 were shown in an exhibition at Florence's Palazzo Strozzi.

Reinforcing the long link between Renaissance craftsmanship and modern Italian fashion, the city's prestigious Accademia di Belle Arti launched a course in shoe design, the first of its kind at such a lofty level.

The high cost of labor and a new mass market have brought machinery into the process — "the Ferragamo" and elsewhere. But the Tuscan artisan's ancient skills in the tanning, dyeing and stitching of leather are still unacquainted anywhere.

According to the Florence Chamber of Commerce, the city and hinterland exported \$235 million worth of shoes, 33 percent of its annual production, to the United States in 1985, an increase of 20 percent from the previous year.

This season there is a sleek, newly classical shoe, often trimmed with metal. The colors are black predominantly with red and purple to accent the prevailing black and grey of the autumn clothes.



Ferragamo's sleek classical black patent shoe.



A Ferragamo from the past.

Even with the dollar now at 1,400 lire, prices are usually one-third to one-half of similar shoes in New York, London and Paris.

Start by looking in the Via Tornabuoni, the Via Roma and the Via Calzaiuoli which was the street of the stocking-makers in the old days. Today it features the most spirited but sophisticated shoe and fashion shops best exemplified by Ruspini at No. 70-74 in the Via Santa Maria end of the street. (The "V" is for "vetro" or red, the Florentine sign of a commercial establishment.)

Copied and copied around the world from Miami to Osaka, Japan, the red Ruspini shoes are just the three in Florence, insists their shop, Pinao Focini. The other ones are at 5-Via Martelli and 25-26-Via Roma. Prices start at 60,000 lire for a pair of ballerina slippers.

Perhaps the smartest Ruspini shoe this fall is the black calf Prada pump accentuated by silver metal toes and heels and selling for 190,000 lire.

Beltrami Junior at 31-Via Calzaiuoli is more futuristic in design and higher in price. The shop is famous for its wild boots made with assorted skins and metals and retailing for 500,000 to 700,000 lire. More conservative Beltrami outcounes re-

quest the other two shops at 44-Via Calzaiuoli and 16-Via dei Peroli.

Other fashionable but less expensive shops are Romano in Piazza della Repubblica, Pollini at 21-Via Calzaiuoli and Carraro Marzoli at 6-8-Via Roma.

The most distinguished shoe, and often shoes, are those in Florence's monumental Via Tornabuoni which is lined with medieval and Renaissance palazzi. At the beginning, there is Ferragamo in the 13th-century Palazzo Feroni at No. 16.

The mainstay now is the simple pump, the Vars, accented by a low ribbed sole and the Ferragamo label and selling for 160,000 lire, the lowest price in the shop. The fanciest leather shoe of black silk with a pearl clip costs 35,000 lire.

That other distinguished cobblerucci, founded in Florence in 1984, before Ferragamo and now an international, holds down the other end of the Via Tornabuoni at 73r. The store has expanded last year to give more space to clothes. Yet, there has been a return to the original men's sporting footwear, particularly the riding boot. Gucci was first a saddler as the gold bit in the leather recalls. This year the men's classic sells for 15,000 lire.

Also on the Via Tornabuoni is to elegant Mario Valentino, the very classical Criz and the whimsical Caselli. The young designer Quimio Caselli has created a trademark wedge with a pleated heel that gives the wearer the appearance of walking on air, if not water.

Indeed, in Florence there is something for anyone not contented with long, narrow Anglo-Saxon feet. Even Ferragamo who invented the precise American foot measuring system obviously does not sell many of the double and triple. It is as exported en masse to Britain and America.

The Ferragamo exhibition will open at the Victoria and Albert Museum in London in October 1987.

SUSAN LUMSDEN writes about the arts from Florence.

Designer Flourishes Outside the Mainstream

By Kate Singleton

MILAN — Among Italian designers, Cinzia Ruggeri is different. As an artist whose creativity expresses itself in clothes, she operates outside the mainstream of fashion. In fact, she is much closer to the avant-garde tendencies in painting, sculpture and design.

Understandably, the fashion establishment finds this rather upsetting, indeed almost suspect.

"I don't have any real effect on conventional fashion designers," she said. "I mean they can ride over much bigger things than me. But, yes, I suppose I do rub them up the wrong way. You know, being an outsider is a deliberate choice. It was difficult at the beginning, and it still is. You have

to believe in it through and through."

In the beginning, Ruggeri took part in the Milano Collezione. But in the end, she said, "I realized that prevarication ruined supreme as regards the press, the various critics that had to be made, and so on. For me there were more disadvantages than there were advantages. Three years ago, she opted out. Now she presents her collections in via Crocetta 21, or in some other interesting venue, like the decorated church of S. Carpoforo.

Ruggeri worked for years for her father, a major clothing manufacturer, although she began as a painter: abstract, informal works, mostly in oil, some in gouache.

She set up an international design office, studying ways of simplifying production of garments. One form that could be used for coats, dresses, blouses, collars, for instance, a transparent button that would do for skirt waistbands of any color. Twelve years ago she set up her own company, called Bloom.

Bloom produces two collections: Bloom and C.R. for Bloom — for about 20,000 garments a year. The philosophy behind Ruggeri's designs is that a

garment can do more than just cover the body: it can transfer emotions. "Putting on clothes is a joy like eating a meal or cleaning your teeth," she said. "But clothes can do more. They can express happiness or despair. I got interested in how I could get garments to express feelings."

One of her early designs was a black silk shirt with two discreet zippers hidden on the left breast. When opened, the triangle of black silk folded forward to reveal fine-colored crepe de Chine with a heart and arrow embroidered on it.

Another idea derived from seeing girls fiddle nervously with the chains and pendants they wear round their necks: a white blouse with a little house embroidered on the right side and a tree on the left; between the two was a free-standing chain with a little dog attached to it. Nervous hands could walk the dog from the front door to the tree.

But the most remarkable design came a year or two later. These were the dresses embellished with liquid crystals that changed color according to changes in the wearer's body temperature and the kinetic outfits for disco and such: plain, dark dresses with painted panels that set chromatic



Cinzia Ruggeri

sequences into motion when the right sort of light is projected onto them.

Another big success was the simple pale gown in a diaphanous fabric enriched with hundreds of tiny colored bulbs that the wearer could light up at the appropriate moment by pressing a switch in the waistband.

Not all Ruggeri's clothes are as exaggerated in their expressions as these. But there is always something that gives them a poetry of their own.

KATE SINGLETON, a Milan-based journalist, writes about culture, design and architecture.

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Winter's Classical Silhouette

Continued from page 11

shoes, it softens the efficient career-girl look of some of the other suits proposed by the Italians.

In the pullover department, Krizia, who every season picks a different animal as a fashion mascot, is promoting the Italian wolf (the four-legged kind), splashing its image all over soft hip-tugging cashmere sweaters.

VERSACE

Gianni Versace who offers Milan elegance with Mediterranean flair is perfect for those seeking zesty clothes for winter.

Along with the drably colored outfits, Versace proposes suits and sweater dresses in bright tones of coral red, fuchsia, turquoise and sunny yellow.

Women looking for the famous Italian silk prints will also do well to shop Versace, who foiled around with black and white to create checkerboard and zebra stripe designs, even daring to combine the two for cocktail suits and glistening evening gowns.

A panorama of Italian ready-to-wear is not complete without mentioning the three great artisan families who contribute to making the Italian ready-to-wear label "luxury wear" in the world: Mario Valentino, Ferré, and Missoni.

Mario Valentino is a leather craftsman who with his family amuses himself by recreating styles and fabrics in an all-leather collection.

The five Ferré sisters, along with Karl Lagerfeld, do to pelt what Michelangelo did to marble — make them into works of art.

Best at this year's knitted look could be no other than king of the knitting needle Tai Missoni, his wife Rita and their ever-growing family.



Krizia's cashmere wraparound.

chic in 1986

Resort Cover-Ups ■ Art and Elegance

Couture Becomes a Media Event,
But Is It a Roman Renaissance?

By Leonora Dodsworth

ROME — There is a new sense of confidence in the capital of Italian couture. Overlooked for more than a decade by the luxury ready-to-wear stylists of Milan, Rome's dozen couturiers are coming back with what is being called the "new couture."

Collections that need to be shown in small but elegant ateliers to selected clients have now become program material for the mass media. Italian state television and the private networks compete for coverage of the fashion shows. Clothes intended for the elite — or at least the rich — have become entertainment for millions of television viewers.

Valentino, reigning monarch of the Rome couturiers, puts on the grandest show of all. In July, when the city is at its hottest, Valentino transforms a Roman piazza into a breathtaking scenario for his latest creations. Front row seats are occupied by famous names in show business, politics, industry, finance and the arts.

This major production costs the fashion house around \$300,000, a figure that takes in the clothes, model fees, staging, lighting and sets. But it is easily absorbed by the \$5 million that Valentino expects to earn in 1986 from the more than 300 clients who buy his custom-made creations.

Valentino's strength has always been in designing very feminine, highly becoming clothes. His ideas for this winter are no exception. He makes a strong bid to bring back romanticism with fitted tops, tiny waists and full, ballerina-length skirts. There are flowing chiffons, sumptuous satins and rich velvets.

But the masterstroke of the collection shown in July was the surprise finale, when Valentino brought on his 160 seamstresses to take a bow. "Couture is the workshop where ideas are born," said Valentino.

Playing a part in the newly found optimism of the Rome couturiers is the belief that luxury ready-to-wear has now reached such astronomical prices as to make custom-made clothes once more a viable proposition for the wealthy woman, on the basis that if you are prepared to pay that sort of money it is better to get an exclusive, personally fitted garment for your outfit.

Pino Lancetti, who this year celebrated his quarter century in the fashion business, said, "The high prices of the prêt-à-porter have made clients return to the couture."

Now, with the decline in the value of the dollar, it could be the turn of the Milanese to have to struggle for sales. Lancetti, who once would have preferred to be a painter and who has revolutionized the whole conception of printed textiles, said, "I feel freer when I design couture rather than ready-to-wear. High fashion is an art form. It allows the possibility for experiment and study."

Lucia Abate, president of the Camera Na-



Barocco's flowing printed silk, above, Valentino's embroidered top, at left.

nate in his ready-to-wear; strikingly sophisticated suits and dresses in his favorite shade of gray with high necklines and big belts. Rather than resenting the newcomer from the north, the Romans welcomed his arrival. Roberto Capucci, perhaps the most unique of Rome's designers, has pronounced himself in favor of this infusion of new blood, a view that is shared by Princess Irene Callias, doyenne of Italian couture.

Rome's couturiers were in their heyday in the 1960s. But the 1970s saw them overtaken by the Milanese stylists of luxury ready-to-wear. But this close brush with disaster proved good for the Romans and encouraged them to invent new ways of carrying on doing their own thing. They eschewed in on their fame, their glamor and expertise.

Rome's couturiers began to sell their prestigious names and design know-how for large fees to companies making everything from bedspread ties to bed linen. In this way they earned enough money to be able to



Stripes from Ferré.

continue their non-profit-making affair with custom-made clothes and, at the same time, become known to a wider public than ever before. Nobody went bankrupt and all today live well if not as lavishly as their colleagues in Milan.

But if the days when clients were prepared to spend hours in fittings are over and Italian customers are a vanishing breed, the Rome couturiers have found that foreign clients are a good source of business. The specialized staffs of the ateliers spend much of their time these days in Paris, London, Geneva, the oil-rich cities of the Gulf or even New York.

Oliver, heir to the business of André Laing who died two years ago, jets to his staid clients with trunk shows that are highly successful, including best-selling silk blouses that go for \$3,000.

Others, like Sarti and Barocco, have found salvation in specialization. Fausto Sarti, a Neapolitan transferred to Rome, well knows the lengths and expense to which the rich provincials of Italy are prepared to go. His collections abound with the elegant attire that is worn to weddings.

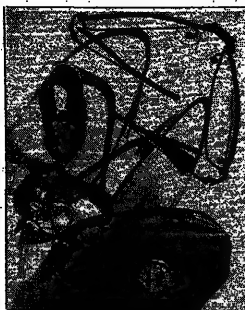
Rocco Barocco, on the other hand, is adored by his night-clubbing, party-going clients for the daringly sexy look of his spectacular creations.

But in spite of the regained vitality, there remains a problem. All of Italy's present-day couturiers are over 40 and so far there are no talented youngsters on the horizon. Only Pino Lancetti has a solution. "If cases worked to be over 90," he said, "Why shouldn't we?"

LEONORA DODSWORTH, a journalist based in Rome, writes about fashion for Time magazine.



Sabbadini's silk lace in celluloid.



Alfa Romeo's folding glasses.

Fashion for the Shadier Side

By Sheila Nardulli

ROME — The Arabs use them to conceal pupil dilation during heavy negotiations; hit-eyed northerners need them to protect light-sensitive eyes. But for most Italians, sunglasses are just plain "fashion." Fun-fashion, elegant-fashion, punk-fashion or slinky-fashion — all can be found in the present Italian sunglasses designs.

The industry stems from a long tradition beginning in the Middle Ages and today a large percentage of the frames is still hand-finished. The celluloid frame is punched out of a sheet and the edges are filed by hand.

Lenses and frames are an important Italian industry. In 1985 alone, \$62 million of sunglasses were exported. More than \$200 million worth of eyeglass frames were exported in the same year.

In addition, 20 percent to 30 percent of the total production is sold within the country. Apart from this, lenses are a major part of export figures. Almost all Polaroid's European market of lenses is produced in Italy and major American (Ray-Ban) and German companies have their lenses made in Italy.

The largest European producer of sunglasses lenses is Barovani in Monte Silvano in Piacenza. Numerous foreign companies also have their frames made in Italy. Major designers such as Ferré, Versace, Armani, Fendi and Roberto di Caprio design their own expensive models and Alain Dahan has lent his name to an Italian sunglasses.

Alfa Romeo produces foldable glasses that fit into a leather case attached to a key chain. They also produce glasses with screw frames allowing for interchangeable lenses, and for pure frivolity, Ferruccio Sabbadini embeds silk lace in the middle of the celluloid frame.

This winter the Italians will leave home with their sunglasses to vacation at Cortina, Cervinia, Courmayeur and other Alpine resorts.

SHEILA NARDULLI, a Rome-based photographer and journalist, contributes to The Sunday Times, The Toronto Globe and Mail, Newsweek and several Italian magazines.

These uninterested in snow will head for the thermal spas of Salsomaggiore, Ischia, Montecatini and Chianciano. Others will sip their aperitivo and stare with their sunglasses protection in the colorful piazzas of Positano, Capri, Ravello and Taormina. Viva il sole!



Four designs by Gianni Versace.

MAIRIE DE PARIS

GIANNI VERSACE: DIALOGUES DE MODE
DES PHOTOGRAPHES AUTOUR D'UNE CREATION

23 Octobre 1986 - 4 Janvier 1987

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As de Larosière Leaves, IMF Faces Difficult Time

By LEONARD SILK
New York Times Service

WASHINGTON — The man who has guided the global monetary system through eight of its most turbulent years told this week's conference of the world's top financial officials, "This is the last time that I will be attending the annual meetings as managing director of the International Monetary Fund."

Mr. de Larosière, who had been expected to leave his position by the end of the year "to keep the period of transition as short as possible," said his decision to leave now was "consistent with the best interests of the fund."

The IMF is on the eve of long, difficult negotiations to increase the financial contributions of its 151 member nations.

It is trying to develop a joint strategy with the World Bank for dealing with the shaky state of the developing countries. And it is seeking a new approach for reducing the volatility of foreign-exchange rates and the huge imbalances in payments that are jeopardizing world economic stability.

The rapid growth of global financial markets beyond the reach of national governments is aggravating the problem of exchange-rate volatility.

Mr. de Larosière's successor is likely to be H. Onno Ruding, finance minister of the Netherlands and chairman of the IMF's executive board.

But his decision is not yet in the bag. His main rival is Michel Camdessus, governor of the Bank of France. Many countries at the conference here regard Mr. Camdessus as an attractive candidate, politically astute and charming. They also regard him as more likely to steer a middle course than the conservative Mr. Ruding, whose one official here described him as "to the right of the United States."

The French finance minister, Edouard Balladur, has made no bones of saying that France wants Mr. Camdessus in the IMF post. But other nations do not like the idea of giving France a virtual look at the IMF job. A Frenchman has held it for 18 of the past 25 years, including the terms of Mr. de Larosière and Pierre-Paul Schweitzer.

But Mr. Ruding appears to have gained the support of the United States and West Germany, no mean task amid their intense conflict over interest rates, exchange rates and the need to accelerate growth. And Japan's finance minister, Kiichi Miyazawa, said his country was content to accept the European countries' choice to succeed Mr. de Larosière because it is a "European post."

But the United States, with its financial and political weight, See IMF, Page 17

Dutch Boycott Air Talks

Say U.K. Backs Down on Fares

By LEONARD SILK
New York Times Service

LONDON — The Netherlands boycotted a special meeting Friday aimed at reducing air fares in Europe to protest Britain's apparent backing down on support for quick liberalization.

Senior European Community officials reported that the Dutch transport minister, Nils Smitt-Korff, said the "best thing to do" was to attend the meeting at which Britain was preparing to propose a cautious compromise with other EC nations.

Most of the other ministers at the meeting expressed strong reservations about the British plan, and diplomats said negotiations could continue for many months.

Britain and the Netherlands have been allies in a long campaign to scrap the EC air fares and routes, and have achieved some liberalization of their own. But recently they have fallen out over increased British willingness to water down Dutch proposals from the EC Commission.

Despite overwhelming public support for liberalization, many EC governments are fearful of possible financial losses such as this, and are concerned over possible job losses.

British, declining progress on the issue to be one of its main goals during the six months it holds the EC presidency, called Friday's meeting to try to win support for a more gradual air liberalization.

The original package included a number of measures to ban anti-competitive practices by state airlines, including price fixing and 50-50 sharing of routes and capacity.

The revised package seeks broad proposals to allow national carriers to fly more often between capitals and to offer unlimited number of discount tickets. It contains no provision for a six-month trial.

U.S. Ahead in 'Virtual Facsimile' New Technology May Reduce Japan's Lead

By BARNABY J. FODER
New York Times Service

NEW YORK — During the past decade, a half-million American offices have bought facsimile machines to send graphs and documents by air through phone lines, and Japanese manufacturers, who gradually took over the market for these machines, generated most of the profits.

Now, however, new technology could help domestic companies and Japan's dominance of the \$400-million facsimile market.

Companies coming from such countries as America, Canada, France, Germany, Italy, Japan, Korea, Spain, Sweden, Switzerland, Taiwan, Thailand, the United Kingdom, and the United States are competing for the market.

American companies do not appear to be in any way of competing with Japanese facsimile makers. The U.S. companies have been largely limited to the sale of their own products to their own customers.

They are aware that many of the eight million Americans with personal computers in their offices might want the ability to use them for facsimile machines, or how much they would pay for it.

There is no question that many computer users are having trouble keeping up with all of the add-on capabilities being offered. Some companies with the capacity to offer virtual facsimile have not been able to do so.

"Given our marketing resources, I don't think it's a good idea," said John W. Gibson, chairman and chief executive of the American Facsimile Association.

He said the association's members are not sure they have enough money to tell the world about it. We'd just get into virtual facsimile.

The EC Commission, working in cooperation with the Japanese Ministry of International Trade and Commerce, will evaluate the economic situation in Greece this fall and decide by early December whether to grant the country the status of a free-trade zone.

The criteria for this loan was "satisfactory," said Robert Vernez, deputy director of the EC's economic affairs division. "The review will be done in a very strict way."

When asked if Greece faced the possibility of not being able to pay its foreign debt, Mr. Vernez said: "My unwillingness to answer your question is an answer in itself. It's a very sensitive matter."

However, an independent economist said the EC may have little choice but to grant the loan, no matter how small the amount.

If the EC says no to the second loan, Greece wouldn't be able to pay its debts and would be forced to declare a moratorium, said Christine Pedron, an economist who watches Greece for Banque Paribas in Paris.

"Pedron has a lot of leverage in his hands," Mrs. Pedron said. "It's not just a question of a European Community country saying it can't pay its debt. The rest of the EC could never let that happen."

BC officials declined comment on such a scenario. "It's a very sensitive matter," Mr. Vernez said. "My unwillingness to answer your question is an answer in itself. It's a very sensitive matter."

Greece, a country of 9.9 million people, owes about \$15.3 billion to foreign creditors and is expected to default on its foreign debt in 1990. Its foreign debt stands at 39 percent of its gross national product, one of the highest such ratios in Europe, according to Paris. Only one other country in Europe — Portugal — had a higher ratio, around 60 percent, Mrs. Pedron said.

To service that debt, the Greek government has had to raise the price of electricity and other goods.

U.S. Jobless Rate Rose Sharply, to 7%, Last Month

By JANE SEABERRY
Washington Post Service

WASHINGTON — The U.S. civilian unemployment rate rose a sharp 0.2 percentage point in September, to 7 percent, as manufacturing and energy-related jobs continued to disappear, the Labor Department reported Thursday.

The department said that about 265,000 Americans lost their jobs in September, 38,000 of those in manufacturing, ending a string of three consecutive months of falling unemployment.

Additionally, the department said that far fewer Americans obtained manufacturing jobs in August than was originally reported. It had originally reported that manufacturing employment rose by 19,000 in August, but revised that figure on Friday to an increase of only 1,000.

It also noted that service-industry jobs, which had grown at a fast clip even through the last recession, showed a slower rate of growth in the last two months.

James L. Norwood, commissioner of the Bureau of Labor Statistics, said the September figures showed that, to date, the economy has regained only about 4 percent of the manufacturing jobs it lost in the 1981-82 recession.

Many economists said they were disturbed by the continuing loss of manufacturing jobs and its ramifications for the economy.

"The September increase in the unemployment rate to 7 percent demonstrates clearly that things are not getting better for American workers," said David Owsen, chief economist for the AFL-CIO.

"For 29 months now, the unemployment rate has been stuck at the recession level of 7 percent," he said. "The loss of 38,000 manufacturing jobs last month and 200,000 since January spotlights the continuing damage from the nation's refusal to adopt an effective trade policy."

Allen West, chief economist for Stearns Lehman Brothers, said the report "dashes any notion" that U.S. manufacturing might be emerging from its slump.

"The message in the higher unemployment rate is that the goods side of the U.S. economy remains in a recession while mining is in a depression mode," he said.

The mining sector embraces the oil and gas extraction industries, which have lost 135,000 jobs, or about one-fourth of the total, since the beginning of the year because of falling prices. Many economists, however, say that by this time the benefits of lower oil prices to the economy should have outweighed the shutdown of production.

The department said that one unusual factor behind the rise in unemployment last month was that married women did not take as many jobs in September as normal. Traditionally, many married women leave the labor force in June, presumably to stay home with their children.

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Currency Rates

Cross Rates	Oct. 3
American dollar	1.0000
British pound	1.6350
French franc	6.5596
German mark	1.3636
Italian lira	2.3636
Japanese yen	163.89
Swiss franc	1.4803
Spanish peseta	166.64
U.S. dollar	1.0000
West German mark	1.3636
Yen	163.89

Source: Reuters, London. All rates are for 100 units of foreign currency per 1 U.S. dollar.

Interest Rates

Key Money Rates	Oct. 3
3-month T-bill	7.50%
6-month T-bill	7.50%
1-year T-bill	7.50%
3-month commercial paper	7.50%
6-month commercial paper	7.50%
1-year commercial paper	7.50%

Source: Reuters, London. All rates are for 100 units of foreign currency per 1 U.S. dollar.

Gold

Gold	Oct. 3
Gold price	350.00
Gold lease	0.50
Gold futures	350.00

Source: Reuters, London. All rates are for 100 units of foreign currency per 1 U.S. dollar.

Markets Closed

Financial markets were closed Friday in South Korea and India for holidays.

To Our Readers

There is no Business Profile today because of computer problems.

Ailing Greek Economy Puts a Squeeze on the EC

By Jacques Neher
New York Times Service

ATHENS — The Greek economy is in a state of crisis, and it is written on T-shirts, travel bags and even roadside handouts in the form of small pamphlets that the country is in a state of crisis.

Behind the crisis, however, is a more serious problem — not the least of which is ailing national economy that has been beset by a series of setbacks since the end of the 1980s.

One of the most serious problems is the Greek government's failure to pay its foreign debt. The government has been unable to pay its foreign debt for several months.

EC officials in Brussels acknowledged that such a threat is a possibility and that it could effectively be used by the Greek government to extract the second loan of \$1.1 billion from the community.

The EC approved the two-part loan last fall while making the second payment dependent on Greece meeting certain economic targets.

The most important of those stipulations called for Greece to cut its current-account deficit in half from \$3.3 billion last year to \$1.7 billion in 1986. Current account measures a country's trade in goods and services as well as interest, dividends and certain transfers.

Despite an austerity program imposed last fall by the Socialist government of Prime Minister Andreas Papandreu and the untimely benefits of falling oil prices, Greece will be hard pressed to meet that target.

By the end of June, the balance-of-payments (current-account) deficit had already reached \$1.5 billion, said Xavier Lamme, an EC economist. "Even if some monthly surpluses are registered in the second half, it's highly unlikely that the target will be reached."

Economists are projecting a year-end current-account deficit of \$2 billion to \$2.5 billion, but say even that kind of deficit would be illusory. "If oil prices really fell, the deficit would still have been around \$3 billion," Mr. Lamme said.

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NOMURA GROWTH FUND S.A.

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Shareholders are hereby convened to the ANNUAL GENERAL MEETING

of shareholders of Nomura Growth Fund S.A. to be held at the head office of Banque Internationale à Luxembourg, Société Anonyme, 2, Boulevard Royal, Luxembourg, on October 21st, 1986 at 11:00 a.m. with the following agenda:

1. Submission of the Reports of the Board of Directors and of the Statutory Auditors.
2. Approval of the Balance Sheet and of the Profit and Loss statements as at June 30th, 1986; appropriation of the net profits.
3. Discharge of the Directors and of the Statutory Auditor.
4. Receipt of and action on nomination of the Directors and of the Statutory Auditor.
5. Miscellaneous.

The shareholders are advised that no quorum is required for the terms of the agenda of the annual general meeting and that decisions with or without the simple majority of the shares present or represented at the meeting with the restriction that no shareholder, neither by himself nor by proxy, may vote for a number of shares in excess of one fifth of the outstanding shares or two fifths of the shares present or represented at the meeting.

In order to attend the meeting of Nomura Growth Fund S.A. the owners of bearer shares will have to deposit their shares five clear days before the meeting with Banque Internationale à Luxembourg S.A., 2, Boulevard Royal, 2553 Luxembourg.

THE BOARD OF DIRECTORS

Literary Anatomy By Joy L. Wouk

ACROSS

1 Do a tailoring job
6 Cpl.'s boss
9 Koborn or Carter
12 A Belmont bet
17 Patronage
19 Solicitor
21 Professor's milieu
21 Helicopter
22 Golf-ball cover
23 Hemingway opus, with "A"
25 Expense east of N.A.
26 Collect condensed gas on a surface
28 An Oakley
29 Japanese assembly
34 Permitted
35 Some coll. lineages
36 Swiss poet-philosopher: 1831-41
41 Presidential selections
44 Haggard opus

DOWN

1 In the box, at Shea
2 Unveiling
3 Veil fabric
4 Greek letter
5 Capturing
6 Box
7 "Anna Christie," star
8 An insecticide, for short
9 Catkins
10 Poet's creator
11 "Walden," stinger
12 Con's opponent
13 Cargo
14 Longfellow towns

ACROSS

46 Rudimentary
47 stem of a seedling
48 Antler parts
49 Buttercup
53 A bad way to run
54 Lower Rhine branch
56 Spore
57 Freischütz, von Weber
58 opera
59 become prevalent
60 Fovus
61 Kind of capital
62 My, in Metz
65 Greene opus
71 ——— in Portugal
72 1931 song
73 Escapes artfully
74 Caroline Miller novel: 1934
75 ——— for Comedy
76 Betheun play
77 In the least
78 Biblical spy
79 What epigrams
80 From near Sevilla
81 Lapid clutcher: 1831-41
82 Jean Webster book
87 Sport of a sort

DOWN

15 Arrive
16 Once, once
18 Rudimentary
19 Antismog
20 In progress
21 William
22 Gladstone
23 Asian holiday
24 Pick of pique
25 More narrative
26 Chemistry
27 Nobel: 1834
28 Equal share for two
29 Wire measure
30 From near
31 Different
32 Glass oven
33 L.R.S. experts

ACROSS

88 Writer
89 H.S. subject
90 Pitched woo
91 Tanglewood
92 Bk. parts
93 On the (not in use)
94 Hawthorne story
105 Portico in Athens
106 ——— in Portugal
107 1931 song
108 Escapes artfully
109 Caroline Miller novel: 1934
110 ——— for Comedy
111 Betheun play
112 In the least
113 Biblical spy
114 What epigrams
115 From near Sevilla
116 Lapid clutcher: 1831-41
117 Jean Webster book
118 Sport of a sort

DOWN

42 Medieval helmet
43 Fair structure
44 Antismog
45 Disappeared part of wood
46 H.S. subject
47 Gladstone
48 Asian holiday
49 Pick of pique
50 More narrative
51 Chemistry
52 Nobel: 1834
53 Equal share for two
54 Wire measure
55 From near
56 Different
57 Glass oven
58 L.R.S. experts

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WHEN THE WAR WAS OVER: The Voices of Cambodia's Revolution and Its People.

By Elizabeth Becker. Illustrated. 502 pages. \$19.95.
Simon & Schuster, 1230 Avenue of the Americas, New York, N.Y. 10020.

By John Gross

OR all the attention that was focused on it during the 1970s, Cambodia is still a country about which little is known in the world at large. In "When the War Was Over" Elizabeth Becker goes a long way toward remedying our ignorance. It is a job for which she is in many respects well qualified; she has witnessed Cambodia, in her own words, "in all of its recent stages of misery" — first as a correspondent covering the Cambodian war for the Washington Post, then as one of the only two Western journalists allowed to visit the country while the Khmer Rouge was in power, and finally presenting the research for her book after the current government had been installed by the Vietnamese.

Blending narrative with analysis, bringing to bear solid research and a broad historical perspective, she has succeeded in producing a book that is as thoughtful as it is deeply felt.

BOOKS

For a start, no one who has read her is ever again likely to make the mistake of lumping Cambodia and Vietnam together. She gives a vivid account of the ways in which the border between the two countries represents one of Asia's major cultural divides, between the area permeated by Indian and Chinese influence. Equally, she emphasizes the part that fears of Vietnamese domination have played in Cambodian history, along with more general fears of national extinction — and to set against them, the part played by memories of a once-glorious past, memories powerfully reinforced during the colonial period by French scholars who studied Cambodian traditions and helped to restore the temple complex at Angkor Wat.

Becker threads her way with admirable dispatch through the name of the country's history during World War II and the years that followed. The Japanese occupation, the seizure of the Khmer Rouge, the slippery tactics of Prince Sihanouk, the nationalist Lon Nol regime that ousted him, the impact of American bombing — all the reversals and betrayals are clearly charted, down to the triumph of the Khmer Rouge in April 1975 under the leadership of Pol Pot, shortly to become better known under his assumed name of Pol Pot.

Even in a century spattered with atrocities, the Pol Pot regime has become a byword for horror. More than a million Cambodians (out of a population of six or seven million) are known to have died as a result of the Cambodian revolution, quite possibly as many as two million. But statistics, however grim, will hardly prepare you for the details that Becker provides, some of them taken from survivors, others culled from Khmer Rouge documents that fell into the hands of the Vietnamese after they invaded Cambodia in 1978.

In particular, she draws on the records stored at Tuol Sleng, the headquarters of the special police. This so-called "incarceration center" was in fact a hellhole for extracting confessions from prisoners while torturing them to death, usually over a period of weeks or months.

In the end the Khmer Rouge were forced to blame problems (such as the spread of the policies of the Khmer Rouge) on the policies of the Khmer Rouge. They began a border war with Vietnam, miscalculated, and triggered off the chain of events that culminated in the Vietnamese occupation.

If Pol Pot, with the support of the Chinese, is still waging guerrilla war, and still hopes to regain control, he has been devastated, that still leaves the question of where and how the nation was hit.

Clearly he was able to draw heavily on traditions of xenophobia and wounded pride, the policies of the Khmer Rouge embodied a virulent form of nationalism, with their obsessive emphasis on "purity" and their unrelenting propaganda.

But nationalism by itself isn't enough to explain the destructive social policies that the Khmer Rouge enforced in the name of class warfare, or their blind pseudo-scientific dogmatism. For a full understanding of their outlook you have to go back to the years around 1950 when many of their future leaders were in Paris, learning the lessons of Stalinism as preached by the French Communist Party and its sympathizers. The legacy of Stalinism may not be quite enough to account for what happened in Cambodia, either; but you are left in doubt after reading Becker that in conjunction with Cambodian nationalism, it formed a pernicious toxic combination.

John Gross is on the staff of The New York Times.

DENNIS THE MENACE



"I'M GONNA TAKE OFF THIS TUMB CANTEN. WHEN I RUN IT KEEPS SPANKIN' ME!"

WEATHER

EUROPE	HIGH	LOW	WIND	PRECIP.
Algeria	61	48	W 10	0.00
Austria	58	45	W 10	0.00
Belgium	58	45	W 10	0.00
Denmark	58	45	W 10	0.00
France	58	45	W 10	0.00
Germany	58	45	W 10	0.00
Greece	58	45	W 10	0.00
Ireland	58	45	W 10	0.00
Italy	58	45	W 10	0.00
Japan	58	45	W 10	0.00
Latvia	58	45	W 10	0.00
Lithuania	58	45	W 10	0.00
Poland	58	45	W 10	0.00
Portugal	58	45	W 10	0.00
Romania	58	45	W 10	0.00
Soviet Union	58	45	W 10	0.00
Spain	58	45	W 10	0.00
Sweden	58	45	W 10	0.00
Switzerland	58	45	W 10	0.00
Turkey	58	45	W 10	0.00
U.S.S.R.	58	45	W 10	0.00
Yugoslavia	58	45	W 10	0.00

Solution to Last Week's Puzzle

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900	901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000
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World Stock			
Via Agence France Press			
Quoting prices in local currencies unless			
Europe			Close
Country	Stock	Price	Prev.
Belgium	Carlsberg	2000	2000
Denmark	Carlsberg	2000	2000
France	Carlsberg	2000	2000
Germany	Carlsberg	2000	2000
Italy	Carlsberg	2000	2000
Japan	Carlsberg	2000	2000
Spain	Carlsberg	2000	2000
Sweden	Carlsberg	2000	2000
Switzerland	Carlsberg	2000	2000
United Kingdom	Carlsberg	2000	2000
United States	Carlsberg	2000	2000
West Germany	Carlsberg	2000	2000
Yugoslavia	Carlsberg	2000	2000
Current Stock Price: 2000.50			
Precipitation			Forecast
Country	Stock <td>Price <td>Prev. </td></td>	Price <td>Prev. </td>	Prev.
Belgium	Carlsberg	2000	2000
Denmark	Carlsberg	2000	2000
France	Carlsberg	2000	2000
Germany	Carlsberg	2000	2000
Italy	Carlsberg	2000	2000
Japan	Carlsberg	2000	2000
Spain	Carlsberg	2000	2000
Sweden	Carlsberg	2000	2000
Switzerland	Carlsberg	2000	2000
United Kingdom	Carlsberg	2000	2000
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West Germany	Carlsberg	2000	2000
Yugoslavia	Carlsberg	2000	2000
Current Stock Price: 2000.50			
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France	Carlsberg	2000	2000
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United Kingdom	Carlsberg	2000	2000
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West Germany	Carlsberg	2000	2000
Yugoslavia	Carlsberg	2000	2000
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Belgium	Carlsberg	2000	2000
Denmark	Carlsberg	2000	2000
France	Carlsberg	2000	2000
Germany	Carlsberg	2000	2000
Italy	Carlsberg	2000	2000
Japan	Carlsberg	2000	2000
Spain	Carlsberg	2000	2000
Sweden	Carlsberg	2000	2000
Switzerland	Carlsberg	2000	2000
United Kingdom	Carlsberg	2000	2000
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Yugoslavia	Carlsberg	2000	2000
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Belgium	Carlsberg	2000	2000
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Current Stock Price: 2000.50			
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Belgium	Carlsberg	2000	2000
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Yugoslavia	Carlsberg	2000	2000
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Belgium	Carlsberg	2000	2000
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France	Carlsberg	2000	2000
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Italy	Carlsberg	2000	2000
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United Kingdom	Carlsberg	2000	2000
United States	Carlsberg	2000	2000
West Germany	Carlsberg	2000	2000
Yugoslavia	Carlsberg	2000	2000
Current Stock Price: 2000.50			
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Denmark	Carlsberg	2000	2000
France	Carlsberg	2000	2000
Germany	Carlsberg	2000	2000
Italy	Carlsberg	2000	2000
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Spain	Carlsberg	2000	2000
Sweden	Carlsberg	2000	2000
Switzerland	Carlsberg	2000	2000
United Kingdom	Carlsberg	2000	2000
United States	Carlsberg	2000	2000
West Germany	Carlsberg	2000	2000
Yugoslavia	Carlsberg	2000	2000
Current Stock Price: 2000.50			
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Denmark	Carlsberg	2000	2000
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Germany	Carlsberg	2000	2000
Italy	Carlsberg	2000	2000
Japan	Carlsberg	2000	2000
Spain	Carlsberg	2000	2000
Sweden	Carlsberg	2000	2000
Switzerland	Carlsberg	2000	2000
United Kingdom	Carlsberg	2000	2000
United States	Carlsberg	2000	2000
West Germany	Carlsberg	2000	2000
Yugoslavia	Carlsberg	2000	2000
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Unbeaten Broncos Face Visit From Old Friends

By Michael Janofsky
New York Times Staff Writer

NEW YORK — Alvin Gibbs, the over-the-hill offensive line coach of the Dallas Cowboys, for the third time this season, is facing the St. Louis Cardinals on Sunday night, and he almost has to cry watching that team.

But his anguish was caused so much by the Cowboys as by the Cardinals, the former U.S. Army football player who coached the Cardinals for 10 years. Gibbs, who is 40 and the 3-1 Cowboys on Sunday in St. Louis, has a head of his hair, but his eyes are still the same. He is the offensive line coach at Georgia during his last two years as a coach.

Gibbs said, "It's a special occasion. And he reminded me of the Cardinals, who are 4-0 and the 3-1 Cowboys on Sunday in St. Louis, has a head of his hair, but his eyes are still the same. He is the offensive line coach at Georgia during his last two years as a coach.

From the look of the last couple games, the difference isn't as much as it could have been. The Cardinals, who are the only undefeated team in the American Conference, are the only team in the NFL that has not lost a game. The Cardinals, who are the only undefeated team in the American Conference, are the only team in the NFL that has not lost a game.

NFL Preview

For the first time since 1970, the Cardinals, who are the only undefeated team in the American Conference, are the only team in the NFL that has not lost a game. The Cardinals, who are the only undefeated team in the American Conference, are the only team in the NFL that has not lost a game.

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SCOREBOARD

Baseball

Thursday's Major League Lineups

hursday's Major League Lineupscores

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Ruling on Shahn Works:

Shahn and Kennedy Galleries were ordered to pay his family \$1 million, ending a dispute over the value of the artist's work.

Shahn's lawyer, said a dispute over Shahn's estate dragged on for four years and was decided 17 years ago.

Shahn was one of the difficulty in evaluating the works he left behind.

Shahn, who died in 1969, was a leader of the School of Abstract Expressionism during the 1930s and known for his paintings, prints and photographs. He was born in Lithuania and moved to the United States in 1920. He was married to his second wife, Bernara, and the other

every picture and postcard he owned from anybody famous, including kings and queens. And the how he felt the needs or wants in his life it's like living in a museum. She beautiful redhead and wants to go with her life."

□

The Tail of the Cock restaurant in Los Angeles is famous for such movie stars as Elizabeth Taylor and Ronald Reagan for decades, will now close and be replaced by a new dining and shopping center. He's Pilon, a diverging center who brought the 39-year-old to the restaurant.

or for his five children. Judge Marshall Seilkoff ruled in Freehold, New Jersey, that Shaheen's executors, Martin Bressler and Albert Podolski, did not maintain proper inventories of the works Shaheen left behind and were too lax in their supervision of Kennedy Galleries Inc., New York. Damages granted for

Sheena Duncan, the leader of the South African women's anti-apartheid movement Black Sash, was

awarded the Prize for Freedom by the Liberal International Congress in Hamburg. David Steel, the British Liberal leader, presented the prize to for her "fight against oppression in South Africa." Steel said the prize was only symbolic because the Liberal International

awarded the Prize for Freedom by the Liberal International Congress in Hamburg. David Steel, the British Liberal leader, presented the prize to for her "fight against oppression in South Africa." Steel said the prize was only symbolic because the Liberal International

is struggling against a habitual tendency to insolvency."

□

Eleanor Vallee, the widow of Rudy Vallee, is trying to sell the singer's home in Los Angeles for \$10 million. The crooner, who died

month, which includes almost his former wife. He added, "The amount of money I have left when I've paid all my bills is pretty skimpy."

□

Who says Attorney General

age 80 on July 3, bought the 30-acre mountaintop estate in the Hollywood Hills from the 1930s screen beauty Ann Harding, who built the place in 1930 when there were no other nearby homes (Harding died at 79 in 1981). Eleanor Vallee, who shared Vallee's life for 36 years and was a former *Life* magazine beauty queen, says Meese doesn't have a sense of humor about pornography? "The Capitol Steps were performing at the Bryce Harlow Foundation fund-raiser at the Capital Hilton in Washington Wednesday night. Meese came forward to join the spoof of himself. The skit was

Win a total-earnings record last decade his fourth wife when he was in his late 40s, is the crooner's sole heir, says Marilyn Watson of Celebrity Properties, which has the listing. Why is Eleanor Vallee selling? "When you walk into the property, it feels like a shrine," Watson said.

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AU-PAIR AGENCY ANNE GARDINER, 10000 Blvd. 13, 12025, Paris 75121. Paris 41 22 05 95.

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NATIVE GERMAN & French teacher, M.S., seeks position USA. Conn. High organic training & managing 1977 Herald Tribune, 22521

AI PAIR needed. Send request & resume to: 3917 Middle Rd. Lowellville, OH 44045 USA

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PORTUGUESE COUPLE, male & female, private house: Maître d'hôtel, chef, bar, cook & waitress. Electronic training. Use medium-term. Experience: 10 years. Write: Mrs. M. J. M. 1001 1st Ave., Springfield, MA 01103.

COLOMBIAN, male, 28 years, 5'10", 160 lbs., single, no children, no car. Write: C. Marquez, Jr., 1111 22nd St., 3000 Colorado-Hill, San Francisco, CA 94116.

NEW YORK-AU PAIR. Young couple looking for au pair to help with 2 young children. English speaking, non-smoker. 8800 wte 295 day work week. Interested parties call Charlie Scott, 1172 Madison Ave. with pin number 112 6000 or at Charlie Scott's home, Charlie Scott, 1172 Madison Ave., NYC, Char. 1172 Madison Ave., NYC.

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DYNAMIC U.S. graduates with Project Management and/or Program Management experience. Also interested in planning & development, project planning.

10016 USA
AU PAIR/HOUSESITTER wanted to care for 2 small boys in beautiful Florida. Apply if you love children, don't smoke, have drivers license & speak English. Private room & TV. Access to pool, Send letter, photo & references to: L. Chesney, 10016 USA, 6599 Biscayne Blvd, Suite 100, Ft. 33119 USA, Tel. 305-482-6274.

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RECYCLED implements, perfectly English, Italian, English, Irish to travel, free to travel.

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